

For his fourth solo exhibition at the gallery, the Los Angeles–based artist Oscar Tuazon has created two columns of light: one an electrical lamp, the other an unlit fire pit.

The two sculptures are allocated symmetrically in the gallery space; each of different material and purpose, yet resemble one another, being both a source of warmth and light. The pieces serve various functions: as a gathering place for audiences to interact, as small monuments, and as the respective centers of two circles overlapping in the exhibition.

Oscar Tuazon connects the functional possibilities of sculpture to the politics of public art, exploring the confrontation between industry and ecology, the urban and the natural. One of Tuazon's most ambitious projects to date is an architectural installation entitled *Zome Alloy* – a wooden structure consisting of eleven traversable polyhedral units, or *zomes*. The installation is modelled after the *Zome Home*, a solar-powered house in Albuquerque, New Mexico designed by innovators Steve and Holly Baer. One of the defining features of the Baers' home is a double-paned glass wall; for the exhibition at dépendance Tuazon uses various windows, including ready mades, printed with LA city map, or with sketches from Baer's 1968 *Dome Cook Book*. Other windows are taken out of Tuazon's former LA studio, glued with 70's newspapers from the artist's collection and blacked-out with ink on the newspaper itself.

Tuazon's works are linking ideas of the Land Art movement with Minimal Art; the artist addresses themes around community, ecology, and the built environment. Engaging ideas at the intersection of sculpture, architectural infrastructure, political activism, and public space, he applies industrial materials to construct large-scale, minimalist installations.

Oscar Tuazon (B. 1975, USA) lives and works in Los Angeles. Recent solo exhibitions include *Fire Worship*, currently on view at the Aspen Art Museum, Colorado; *Collaborator*, Bellevue Arts Museum, Washington; *Water School*, Eli and Edythe Broad Art Museum, Michigan (2019); The Hammer Museum, Los Angeles (2016); *Studio Le Consortium*, Dijon (2015), Museum Ludwig, Cologne (2014); Schinkel Pavilion, Berlin; Boijmans van Beuningen Museum, Rotterdam (2013) among others. His work was presented at the Skulptur Projekte Münster in 2017 and the 54th Venice Biennale among others.

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